

secured the insertion of a story called "Simplice," and another, "Le Sang," in the "Kevue du Mois," issued at Lille. Otters followed: "Les Voleurs et l'Ane," reminiscent of Bohemia; "Soeur des Pauvres," written in full view of the Montparnasse cemetery; and "Celle qui m'aime," in which, after *feerie*, parable, and pure romance, a touch of realism first appeared in Zola's work. He sent this last tale to Henri de Villemessant for the latter's then weekly journal, "Le Figaro," but the manuscript came back "declined with thanks."

Another attempt to secure the honours of print, this time with his poetic trilogy, "L'Amoureuse Comédie," proved equally unsuccessful. One Saturday evening, Alexis, he timidly deposited the manuscript on M. Hachette's table, and on the Monday morning his employer sent for him. He had glanced at the poems, and though he was not disposed to publish them, he spoke to the young author in a kindly and encouraging manner, raised his salary to two hundred francs a month, and even offered him some supplementary work. For instance, he commissioned him to write a tale for one of his periodicals, one intended for children, and it was then that Zola penned his touching "Soeur des Pauvres"; but M. Hachette deemed it too revolutionary in spirit, and

did not use it.

Zola's circumstances having now improved, he again sought a new home, and finding commodious quarters at 278, Rue St. Jacques, near the military hospital of the Val de Grace, he took his mother to live with Mm. Her father, the aged M. Aubert, who, it seems probable, had retained or recovered some slender means in the course of the canal lawsuits, had died in 1862; but around the mother and